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Except that fuchsias vary so much in color, they are too well known to need description. This one, which would make a good decoration for a china plaque, has pinkish white outer petals and deep pink inner ones. The nearest color is carmine No. 1, while the outer petals may be very lightly washed with the same color. The under side of the leaves are strongly colored with violet of iron; the upper side



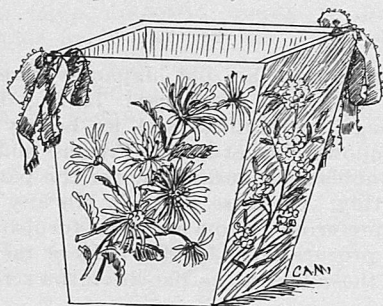
Fuchsias, by C. A. Morton.

with the various greens, according to the way the light and shade falls. The woody stem is painted with yellow brown, shaded with brown Nos. 4 to 17; the young growth of stem with violet of iron. Green No. 36, and moss green V, with shadings of duck green, are all reliable colors. Grass green, mixed with capucine red, gives a warmer tone for the shades.

Lentheric is a great Paris hairdresser for ladies. Just now he has revived the Valois style of waving the hair to go with

the Medici style of dress. His "wavers" are curiously shaped pins with an elastic attachment, and the hair has to be dampened with a "waving fluid."

A pretty waste paper basket or receptacle can be made by making a paper box of any required dimensions. Fifteen inches high and twelve across is a good size. Let the shape be rather tapering, as in the adjoining sketch. It is better to have the boxes made at a paper box manufactory; the cost is trifling, and unless the work is neatly done it is not sightly. They may be covered with white watered or plain paper, buff or pale blue, but perhaps the white is best, as all flowers will



Design for Waste Paper Basket, by C. A. Morton.

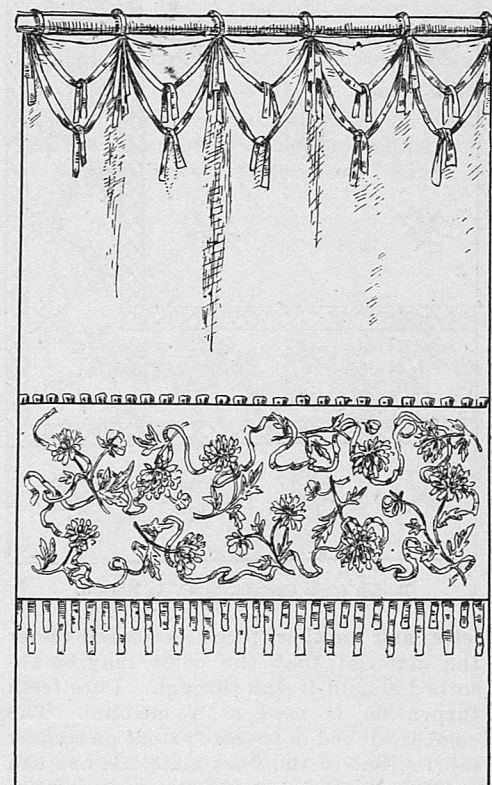
look well upon it, though buff wrapping paper is very good in tone. Now on each side paint a different arrangement of flowers, such as garden clematis, snowballs, chrysanthemums, nasturtiums, or any other rather large or striking flower. Fasten a bow of ribbon, the same general color of the flowers, on opposite corners of the box, and you have a very dainty waste paper receptacle.

These baskets or boxes may be covered with figured vertical silk or cretonne. In the latter the pattern should be so large as to admit of one side being covered by the cretonne without cutting the figure at all. Wall paper may also be used in this way if one cannot paint.

A pretty way to make an inexpensive lamp shade is to take pink cheese cloth, wet it thoroughly, and then, after it has been doubled several times, twist it until it doubles itself up in a knot. Secure it from untwisting, and wipe it dry with a towel and put it away to dry. It will take about ten days to dry it thoroughly, during which time it should not be disturbed. On unrolling the cloth it will be found beautifully creped, and a lamp shade can be made in the same way as

tissue paper, by simply cutting a hole for the chimney in the center of the cloth. The top should be arranged with a high ruching, and a broad satin ribbon of exactly the same shade fastening it. A fringe of soft lace makes a beautiful trimming, and the ruche at the top is also improved by a lace edging.

The body of this curtain is of blue denim, the lighter side being used. The band worked in outline on Bolton sheeting or unbleached muslin, with indigo blue Barbour thread, which has very much the effect of rope silk. The ribbon



Design for a Portiere, by C. A. Morton.

in the band should be rather a heavy one with a corded edge to prevent the stitches showing where it is sewed on. It should be sewed on, just gathering where needed to follow the design. The flowers may then be worked in in outline, cutting the ribbon where it lies under the flowers.

The same design might be followed out in any color if the body of the curtain is made of Bolton sheeting, unbleached.

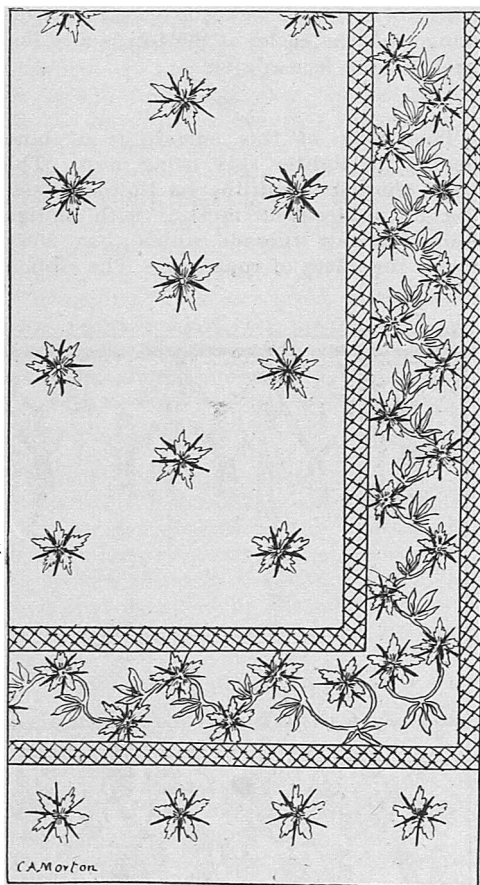
If brown denim is desired, the band could be worked on the darker side of the

denim and the flowers in yellow. The ribbon then used would look well in yellow cigar ribbon for the festoons at the top and along the edges of the band, but that in the band would still need to be of the heavier kind unless couched on with gold cord on each side, which would have a very rich effect.

Painting may be so combined with embroidery as to assist largely in the decoration of our rooms, and produce a great deal of effect with comparatively a small amount of work.

The range is wide, for it may be applied to the coarsest and finest of material. In large hangings, where time is an object, it is especially useful, and in small articles its delicacy rivals the finest embroidery.

The technique is very simple to those who understand the use of oil paints. A piece of blotting paper is used as a pal-



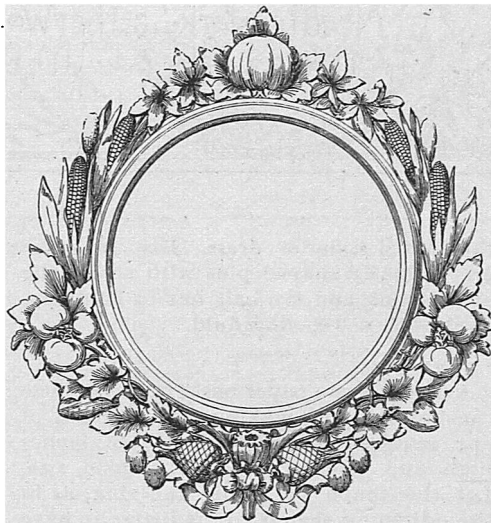
Design for a Curtain, by C. A. Morton.

lette, and another piece is placed under the material that the color may be absorbed should it sink through. Pure fresh turpentine is used as a medium. The color is rubbed in to some extent on coarser fabrics, but in the finer materials one can paint just as on canvas.

A pretty and inexpensive set of curtains may be made for a bedroom as follows: Take the required length of fine unbleached sheeting a yard and a half wide. On it draw the design for the border and the powderings. A great deal of this design may be outlined on the muslin by cutting out a stencil of the powderings and the larger parts of the border. It may then be painted with any color desired, and when dry outlined in stem stitch with Barbour's linen thread.

If desired, the points around the rosettes of the design may be outlined in gold

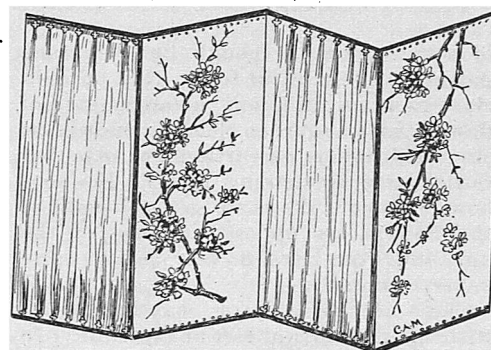
thread, thus adding greatly to the beauty of the curtain, giving it a more dressy appearance. Worked and painted on Bolton sheeting outlined as directed above, the curtain is quite handsome enough for the adornment of the parlor in a summer cottage.



A Design for a Carved Frame, by R. Fischinger. Subject—American Fruits.

The above admirable design for a carved frame for a circular mirror or picture, is very artistic, and has the additional merit that the motives are American fruits.

Has anyone an old Japanese screen, worn and torn from use? It may still prolong its usefulness and its beauty by the following treatment: Procure sufficient unbleached muslin to cover the panels smoothly. On these paint in oils any design preferred. From a cabinet furnisher's shop procure fancy headed nails or tacks; with these fasten the panels on the screen



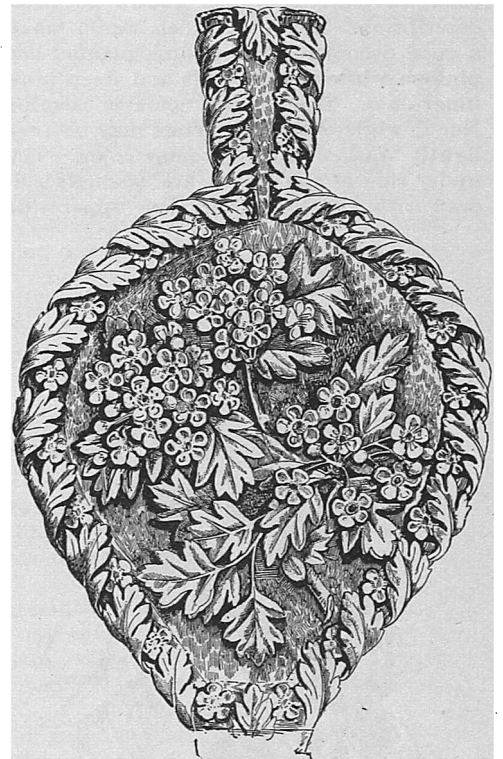
Design for Screen, by C. A. Morton.

top and bottom. For the side use small escutcheon pins. For the reverse side of the screen get silk muslin or silk-aline, very pretty pattern of which may be had for fifteen cents a yard. Tack these on in pleats or, if preferred, put it on plain or gathered, covering the paper all over and fastening by escutcheon pins.

The description of a villa built by the Empress of Austria at Corfu, reads like the dream of a poet. The building is constructed of pink Carrara marble wrought in beautiful mosaics, and is surrounded by superb grounds which are all the year

round a mass of fragrant blossoms, and shaded by dense groves of palm. Behind the villa is a field of roses comprising twenty-five thousand bushes of all kinds and colors. The gardens descend in sloping terraces to the edge of the sea, where a marble flight of steps leads to a private harbor. A stair of pink marble, studded at intervals with tall vases of majolica filled with aloe plants, stretches along the shore, separating the grounds from the golden sands of the beach.

All the rooms are furnished in exquisite taste. The Empress's boudoir is in white and silver, with doors of white lacquered wood painted with groups of lilies of the valley and violets. The furniture is upholstered in white velvet.



Design for Carved Bellows.

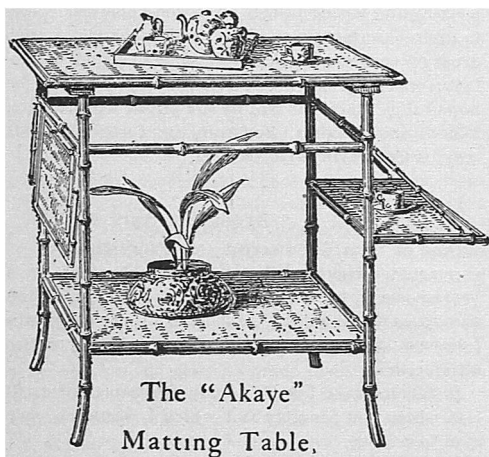
Bow-knots applied to lace pins and gentlemen's scarf pins, set with small diamonds or pearls, are among the latest fancies of Parisian jewelers. The pins are sometimes not more than one-eighth of an inch wide, and the whole pin rarely exceeds two inches in width. They are made both in gold and silver and are usually enameled. They are finished to represent silk, satin and lace. The little folds are so natural as to deceive the eye of the most experienced Parisian shopper. One is pale green, another is lilac and another pink, and one represents a pink ribbon on one side and lilac on the other.

There is a perfect craze for fancy brooches this season. Among the fruit and vegetable novelties the strawberry holds an important place. It is made in semi-transparent enamel, and is accompanied by a calyx of dull green. When worn as earrings the color enhances the charms of a pretty complexion. There is also a craze for grape jewelry. Malaga rasins made of cut onyx are very popular. Currants of all colors are imitated in jewelry. Mistletoe boughs with pearl berries, and holly

branches with coral berries are in high favor. Emeralds are rapidly coming into fashion again. Little green frogs in emeralds, picked out with diamonds, are a late novelty.

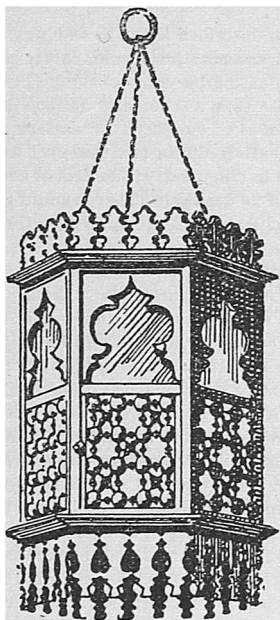
Another novelty in jewelry is the radish brooch, which is very popular in London and Paris. The ornament represents the pink root of the radish with a tuft of green leaves attached. It is worn as a scarf pin and also in the form of earrings.

The accompanying illustrations represent various articles of household furniture that can be very easily constructed, and which, when made, form very artistic furnishings.



Strong bamboo Frame, Movable Shelf each end.

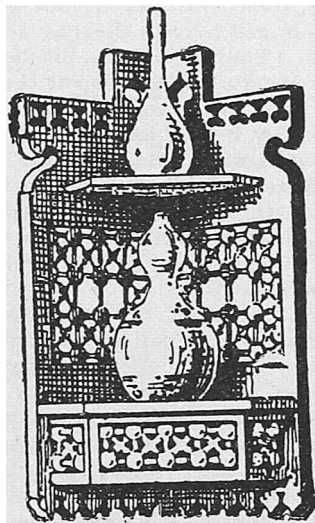
The "Akaye" table is composed of bamboo and china matting, and the design is very artistic. There is a movable shelf on each end of the table, together with a large shelf right underneath the top of the table. The bamboo may be either brown or white, and the matting red or gold.



The "Kharan"
Hanging Lamp.

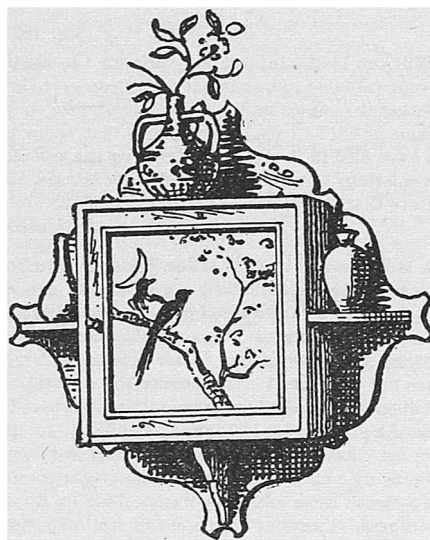
The "Kharan" hanging lamp can be easily made. The pattern in the wood is

cut out by means of a fine saw, and the panels of Arabic turning can be bought by the square yard and cut to fit. Each panel is filled inside with colored glass, and the entire structure is very rich and decorative.



The "Kordofan"
Wall Bracket.

The "Kordofan" wall bracket is very simple and beautiful in design, and, like the lamp described above, is modern Arabic in feeling. It has a star shaped top shelf, with small shelves underneath, and the panel of Mushrabiyyeh turnings can be bought from any decorator and inserted in the spaces shown.

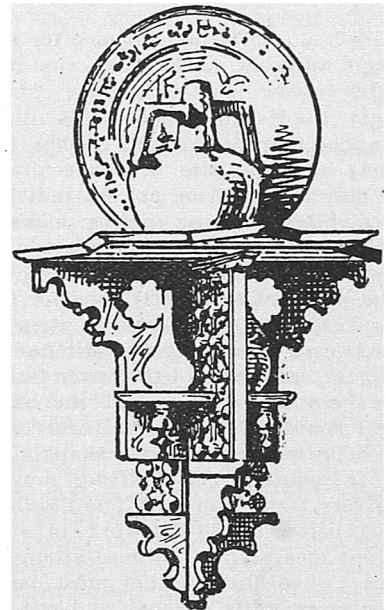


The "Chadana"
Wall Cupboard.

The "Chadana" wall cupboard has a hand painted panel in the Japanese style, and has shelves for bric-a-brac.

Objects of this kind are very useful for breaking up the monotony of modern wall surfaces, and afford a decorative rest for the eye.

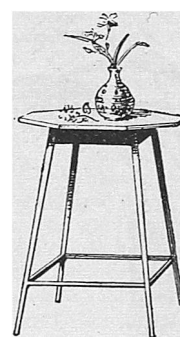
The "Kharan" angle bracket here shown is distinctly Arabic in feeling, and is very decorative. It has panels of fine Mushrabiyyeh turnings, and, like the other pieces



The "Kharan"
Angle Bracket.

shown, can be in walnut, mahogany or oak, or can be decorated with any of the fine enamel colors now upon the market.

The "Kharan" walnut octagonal table, and the "Kordofan" lamp, or candle stand, are so well drawn as to show their con-



"Queen Anne"
Walnut Occasional Table,
octagon top



"Kordofan"
Lamp or Candle Stand.

struction at a glance. The "Kordofan" stand is very unique in design, and would also form a capital stand for a vase of flowers.

A very convenient article for holding spool and trimming, when crocheting, can be made of three oval-shaped pieces of cardboard, covered and neatly lined with bright silk, whipped together, leaving one seam open. It can only be opened by pressing on the ends; it must be larger directly in the center than anywhere else.

For ladies who indulge in much fancy work a little arrangement for holding skeins of silk made of linen, will be found

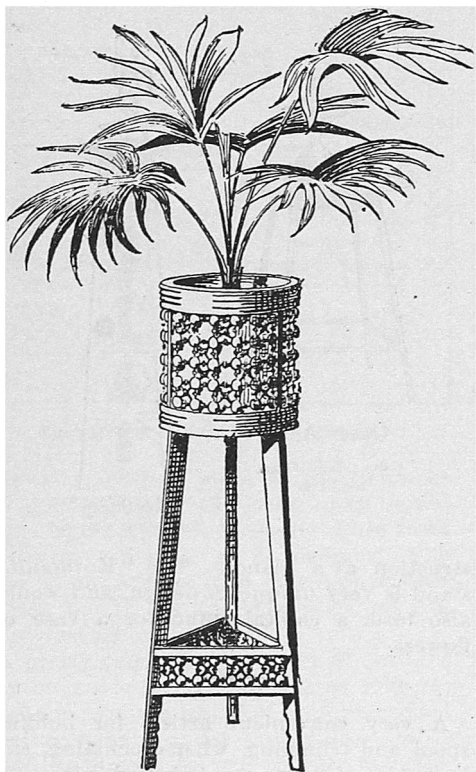
very convenient. A piece of linen four inches wide—the length depends upon the number of skeins of silk—has a smaller piece sewed into compartments, each holding a skein.

There is no better contrivance for keeping eggs warm at table, than the round bee hive basket lined with moss. The design given is eleven inches across the top and about four and a half inches high, yet may be of any size or shape desired. They may be gilded or not as individual taste dictates, but the gilding looks extremely pretty with the mossy green lining. These baskets cost but a trifle, and, by the way, are frequently used for fruit.

For the moss, long straight strips are knitted; cast on twenty-five stitches and knit plain, back and forth, garter fashion, until there is length to fill the basket. Several shades of green wool and one or two of brown are required, changing the color frequently. The knitting must be made very tight, and with fine needles.

It is better to do the work in strips, each one measured to go once around the basket; when finished they must be laid in a sieve carefully covered and put over boiling water until the knitting is quite wet from the steam, when they are taken out, placed between thick paper and ironed quite dry.

Each strip is now cut through in the length, and ravelled up to the outer edge. The crinkled threads now look quite like moss, and will make a nice warm nest for the eggs. Begin at the top and sew the strips around the inside of the basket, round and round so closely that the entire inside is hidden. Wind the handles with green ribbons, and finish with bows.



"Kharan"
Flower Stand.

The "Kharan" flower stand, with Mush-arabiyeh panels, is another simple yet effective item of furniture such as can be constructed at little expense. When made it can be painted with enamel color in any tint.

Little egg cosies are made of plain or quilted satin, miniature copies of tea cosies. If plain, they offer a surface for a flower or monogram, embroidered or painted. They should measure about nine inches round the edge or widest part, and are graduated as they ascend. The height should be from four and a half to five inches; this will take in the cup as well as the egg. They should be finished off with a cord ending with a loop at the top.

Sets of these little cosies make pretty gifts, especially if they are made of white linen wrought with gold or silver cord, or the gold-colored silk so much in vogue at present. In decorating the outside it must not be forgotten to quilt a warm lining for the inside, or half the value of the cosy will be lost.

Very pretty crochet ones are made of single zephyr with a ball at the top and a loop fringe at the bottom. There are four divisions joined together by a short crochet stitch. For each division, cast on ten stitches and work in Afghan stitch, decreasing at the sides; bring the work to a point when about three inches have been worked. It is impossible to be exact, as there is such a difference in the work of different people, but one accustomed to crocheting will know how to shape it, and a novice had better work at something else first. The edge is finished with a fringe of loops of chain stitch.

Another way to crochet them is to make a chain a little longer than the circumference of the egg-cup, and work round and round short crochet stitch, decreasing to make the desired shape, until it culminates in a point. The same fringe may be put on this, or a thick scallop crocheted.

ANSWERS TO CORRESPONDENTS.

BROOKLYN, May 15th, 1891.

Will you kindly inform me through the medium of your valuable journal, what tests I can use to know whether the papers on the walls of my house contain arsenic or not? I see by the papers that some people have died in Boston from inhaling the arsenic in the colorings of wall-papers and other fabrics, and I believe that prevention is better than cure.

MRS. A. ANDERSON.

A lady known to the writer, had her own room re-papered and re-furnished a year or two ago with wall-paper of a gay flowered pattern, and with furniture cretonne and hangings which were similar in coloring and design. Soon after it was in order, and when her enjoyment of its beauty was highest, she fell ill—not seriously, but sufficiently so to demand the care of a physician. He found it difficult to diagnose her case and after working blindly for awhile, it suddenly occurred to him that the bright colors in his patient's room might have something to do with her illness. Pieces of cretonne and wall-paper were analyzed and found to contain considerable arsenic, which of course caused all the mischief. The pretty room was dismantled and made over, and its occupant very speedily got well.

In the city and locality where this occurred it is now quite common for people to send samples of paper to a chemist for examination before making a purchase, a precaution which might well be taken by everyone who contemplates the decoration of even a single room.

The "Marsh" test, which shows the 20,000th part of a grain of arsenic, is a very simple and infallible test in the hands of a chemist, but there are several others which may be understood by any one, and these have been printed by a reliable journal, and have undoubtedly had a wide circulation:

"Test I.—An ordinary gas jet is the only apparatus

required. Turn it down to a pin point until the flame is perfectly blue. Take a strip of the suspected paper, one-sixteenth of an inch wide and one or two inches long. When the edge of this paper is brought into contact with the outer edge of the flame, a gray coloration, due to arsenic, will be seen in the flame.

"Test II.—The fumes given off from the burning paper will be found to have a strong garlic-like odor, due to the vapor of arsenic acid.

"Test III.—Take the paper away from the flame, and examine the charred end. The carbon will be colored a bronze red; this is copper, reduced by the carbon.

"Test IV.—Being now away from the flame, the copper is slightly oxydized by the air, and on placing the charred end a second time not too far into the flame, the flame will now be colored green by the copper.

It is but fair to say that the danger from this source is not nearly so great as it was several years ago, as the members of the "wall-paper pool" have passed a resolution voting to use only non-arsenical colors in their manufactories. And in Massachusetts such great precautions are taken that wall-paper manufacturers run great risk of detection, and it is to be hoped that their fear will be the public's protection. Where doubt exists, however, the foregoing tests may be used with little trouble.

BROOKLYN, April 27, 1891.

Editor of THE DECORATOR AND FURNISHER.

Dear Sir—Have read your publication about a year or so and have always found it both interesting and greatly instructive, and have at various times followed suggestions given therein to my entire satisfaction.

In this instance I apply to you for some information which you can give and which I would be very glad to receive.

I enclose a plan of dining-room and would like your suggestions as to floor covering, paper, etc., for walls and ceiling, paint for woodwork, etc. This is a front basement room and fairly well lighted. The woodwork (window and door frames and surbase) is now white, with slate color panels in doors and under the windows, and must be repainted.

The mantel is of slate and marble, dark brown, highly polished. Windows and doors run up to within one inch of moulding, of plastic material, which encroaches on the ceiling as follows:

Respectfully yours,

W. W. BACKMAN.

The room described is small and any attempt at elaborate ornamentation would surely result in disaster. A pleasing harmony of color is the object to aim at rather than a scheme of ornamental designs. If the room is of northern or eastern exposure, a paper of small design in two tones of warm golden yellow and having nearly the effect of a mass of plain color would be desirable. There should be no border used, but paper should run up to meet the plaster cornice and be finished with a plain 1 1/4 inch gilt picture moulding. The cornice should be tinted. The cove in a rich golden brown, and the top and bottom members a color of a tone between that of the wall and of the ceiling, which should be tinted in a half tone of the wall color. The woodwork and mantelpiece should be painted a rich ivory white and varnished to a high gloss. For floor covering use a carpet of broken design in golden olives and warm browns. A scroll or arabesque pattern should be used, not a floral one. If preferred a plain border and a rug in Oriental colors, would not be amiss.

If the room is warmly lighted, the following scheme is suggested: Walls in a gray blue cartridge paper, with a 9 inch border of a Colonial design in gray, blue and gold on a white ground. Cornice tinted in darker cream tints and ceiling in light cream color, a 1 1/4 inch white and gold picture moulding to be used between the paper and border. Paint the woodwork and mantel in a warm drab or putty color and varnish it. The border with the white ground will have the effect of raising the ceiling, which is a low one.

For floor covering use a carpet with ground color of warm drab and small set figure or scroll pattern in terra cotta or old rose.